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HOW TO DRAW

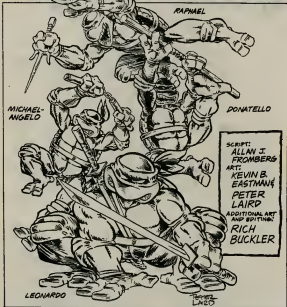
EASTMAN AND LAIRD'S
TEENAGE MUTANT NINJA

TURTLES

SOLSON

Publications

HOW TO DRAW EASTMAN & LAIRD'S TEENAGE MUTANT NINJA TURTLES



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MICHAELANGELO



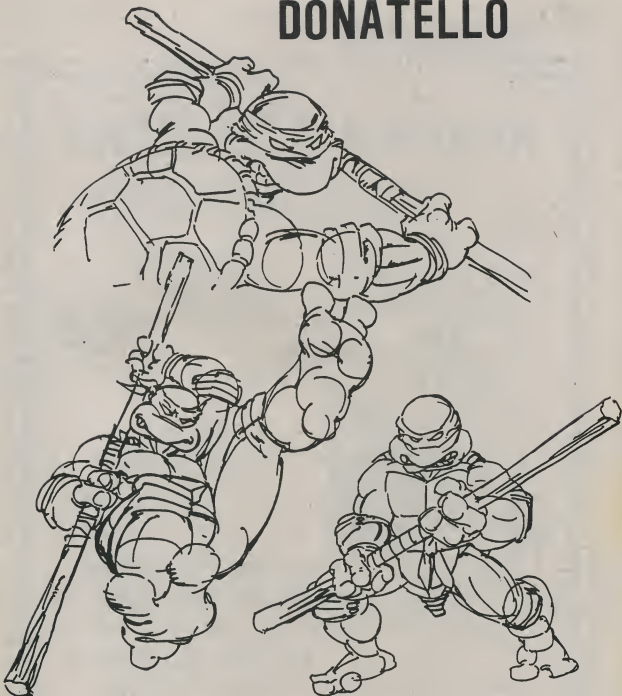
MICHAELANGELO.
THE ENIGMATIC TURTLE—
SHOWN HERE WITH HIS EVER-
PRESENT NUNCHAKU.
HIS FACE, A STUDY IN GRIM
DETERMINATION AND HIS BODY
A COILED SPRING READY TO
STRIKE.

HIS AURA IS ONE OF CONFIDENCE AND READY COOL.

HIS CHOSEN WEAPON, THE *NUNCHAKU*, NECESSITATES SPEED, COORDINATION AND THE CONCENTRATION TO PUT THESE FACTORS TOGETHER.

IT TAKES EIGHT POUNDS OF PRESSURE PER SQUARE INCH TO BREAK HUMAN BONE. THE NUNCHAKU GENERATE *NINETY!*

DONATELLO



DONATELLO:

KNOWN AS **DON** TO HIS FRIENDS, AND ETREME PAIN TO HIS ENEMIES.

HIS CHOSEN WEAPON IS THE "BO" STAFF. IT IS ONE OF THE MOST VERSATILE WEAPONS IN THE MARTIAL ARTS ARMORY. IT CAN BE USED TO VAULT-TO KEEP ONE'S ENEMIES AT A DISTANCE-AND IT MAKES ONE HECK OF A COCKROACH CRUSHER!

DON'S BO IS WRAPPED AROUND THE MIDDLE WITH CLOTH TO PREVENT SLIPPAGE AND SPLINTERS WHILE HE IS SPINNING IT AT HIGH SPEEDS!

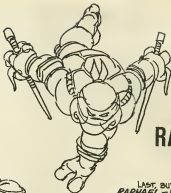
LEONARDO



LEONARDO:

LEO IS THE LEADER OF THE GROUP, ALTHOUGH HIS SKILLS OF STEALTH AND SILENT TRACKING ARE SECOND TO NONE. HE IS MOST AT HOME IN THE CENTER OF THE ACTION — WITH HIS TWIN *KATANA* BLADES FLASHING FASTER THAN THE EYE CAN FOLLOW!

LEO IS A LEAPER AND A KICKER, AS A RESULT OF HIS HANDS BEING OCCUPIED MOST OF THE TIME. HE USES HIS AGILITY TO PERFORM SOME OF THE MOST SPECTACULAR GYMNASTICS IN COMICS!



RAPHAEL

LAST, BUT NOT LEAST, WE HAVE **RAPHAEL** — HOT-HEADED AND RE-ACTIONARY, AND A BLOODTHIRSTY BERSERKER TO BOOT! RAPHAEL IS THE SWEETHEART OF THE TEAM.

THE **SAI** IS A DAGGER WITH A CIRCULAR BLADE WITHOUT AN EDGE. THE TWO PRONGS ON ITS SIDES SERVE TO ENABLE ITS WIELDER TO PARRY OR ENTRAP AN ENEMY'S SWORD (OR ALMOST ANY OTHER WEAPON), LEAVING HIM OPEN TO ATTACK FROM THE SAI'S MATE.



CONSTRUCTION OF HEADS

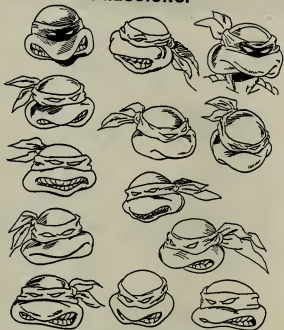


THE HEADS OF THE TURTLES ARE MORE OR LESS STANDARDIZED — BUT, THERE IS NO REASON WHY YOUR INDIVIDUAL STYLE CAN'T CREATE THE PERSONALITY NECESSARY TO DIFFERENTIATE THEM!

THE **ANGLE** IS ALL IMPORTANT—FOUR TURTLES WITH THE SAME EXPRESSION (BUT SEEN AT FOUR DIFFERENT ANGLES OF VIEW) WILL BE FOUR DIFFERENT TURTLES!

AT THE **LEFT** (ABOVE) ARE THREE COMMON TURTLE EXPRESSIONS. ON THE **RIGHT** WE SEE THE FINISHED COUNTERPARTS. NOTICE THAT THE CONTOURS FOLLOW THE "CIRCLED OUT" CONSTRUCTION, AND HOW ONCE THE BASIC SHAPES ARE LAID DOWN, IT'S EASY!

TURTLE EXPRESSIONS:



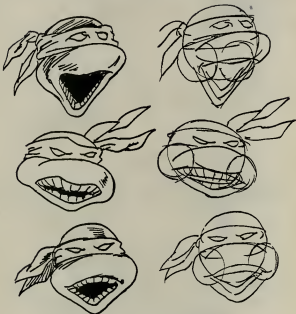
THE ABOVE ARE EXAMPLES OF THE TREMENDOUS RANGE OF EMOTIONS OUR FAVORITE TURTLES ARE CAPABLE OF. THE EYESLITS ARE BLANK, SO WE ARE PREVENTED FROM SEEING THE PUPILS, BUT-HEY THAT'S OKAY. ALL WE NEED IS TO TAKE SOME ARTISTIC LIBERTIES AND **EXAGGERATE!**

SIMPLY RENDER THE EYELINES ON THE TOP AS EYEBROWS, ADDING EXTRA WRINKLES IN THE FOREHEAD TO INDICATE A SQUINT, FROWN - WHATEVER.

YOU CAN USE THE ABOVE AS THEY ARE, OR AS "UNDER-DRAWING" (FOR TRACING) TO ILLUSTRATE OTHER EMOTIONS. AS YOU CAN SEE, THE BOYS EXPERIENCE THE SAME BASIC EMOTIONS AS WE LESSER MORTALS!

THE POSSIBILITIES ARE ALMOST ENDLESS: LOVE, HATE, SADNESS, THE ONSET OF DYSENTERY, ETC. PRACTICE, PRACTICE, PRACTICE!

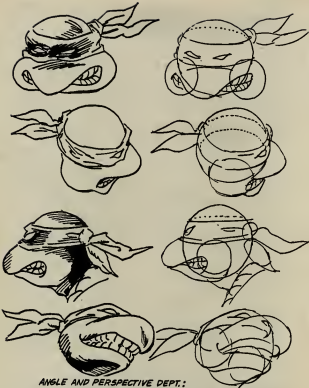
TURTLE TEETH:



YES, VIRGINIA, TURTLES *DO* HAVE TEETH!

TURTLE TEETH ARE UNIFORM IN SIZE AND CURVE INWARD SLIGHTLY. THEY GO THE ENTIRE LENGTH OF THE MOUTH, AND DEPENDING ON WHAT EXPRESSION YOU ARE DRAWING, THEY CAN BE PARTIALLY OR COMPLETELY OBSCURED BY THE LIPS (THEY CALL THOSE LIPS?).

THE BEST WAY TO DETERMINE HOW MUCH THE TEETH ENTER INTO THE PICTURE (AHH, SO TO SPEAK) IS TO TRY TO SIMULATE THE EXPRESSION IN THE MIRROR TO SEE HOW MANY OF YOUR OWN TEETH ARE VISIBLE (NOT AS MANY, RIGHT?). THE OTHER WAY IS TO USE THE *PROFESSIONAL METHOD*—IN OTHER WORDS, JUST WING IT!



ANGLE AND PERSPECTIVE DEPT.:

THIS NIFTY DIAGRAM SHOWS SOME OF THE STANDARD-IZED ANGLE VIEWS OF THE TURTLES.

ON THE RIGHT WE ARE SHOWN THE *CONSTRUCTION* (IMPORTANT: THIS IS A DRAWING STAGE THAT SHOULD NOT BE SKIPPED OVER — IT'LL ADD THAT IMPORTANT "THIRD DIMEN-SIONAL" QUALITY TO THE CHARACTERS). REMEMBER — GET IT RIGHT IN THE CONSTRUCTION AND THE REST IS EASY!

FOR EXAMPLE, FROM THE DIAGRAM OF THE 3/4 DOWNVIEW WE CAN VISUALIZE THE PORTION OF THE HEAD THAT WILL BE OBSCURED BY THE ANGLE OF VIEW. SKETCH THIS IN FIRST AND THEN BRASS IT OUT IN THE FINISHED VERSION!

FROM SKETCH TO FINISH:

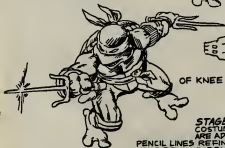


HERE WE SEE
RAPHAEL IN A STEP-
BY-STEP EXAMPLE.

IN **STAGE #1** THE
POSE IS WORKED OUT
IN BASIC SHAPES THAT
MERELY *SUGGEST*
FORM.



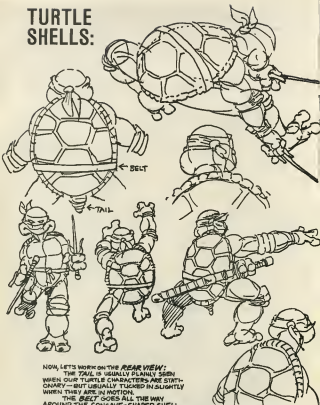
IN **STAGE #2**,
FORM IS MORE CLEARLY
DEFINED AND BODY'S
CONTOURS ARE
SMOOTHED OUT (ALL
ROUGH CONSTRUCTION
LINES SHOULD
BE CAREFULLY ERASED).



CONSTRUCTION
OF KNEE AND ELBOW PADS

STAGE #3:
COSTUME DETAILS
ARE ADDED AND ALL
PENCIL LINES REFINED TO SIMU-
LATE PEN AND BRUSH LINES—
GIVING A CLOSE APPROXIMATION
OF WHAT THE FINAL INKED
VERSION WILL LOOK LIKE.

TURTLE SHELLS:



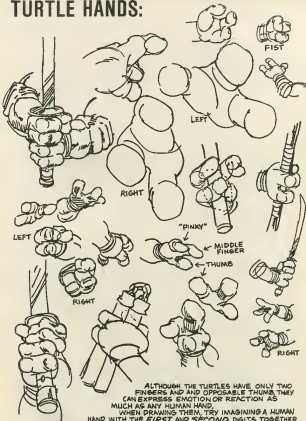
NOW, LET'S WORK ON THE *REAR VIEW*:

THE *TAIL* IS USUALLY PLAINLY SEEN WHEN OUR TURTLE CHARACTERS ARE STATIONARY — BUT USUALLY TUCKED IN SLIGHTLY WHEN THEY ARE IN MOTION.

THE *BELT* GOES ALL THE WAY AROUND THE CONCAVE-SHAPED SHELL AND WITH THE EXCEPTION OF *DONATELLO* (FOR SOMEWHAT OBVIOUS REASONS) IS USED TO HOLD THEIR WEAPONS WHEN NOT IN USE.

BY THE WAY, A SMALL SCIENTIFIC NOTE: TURTLE SHELLS ARE *TOUGH*, BUT NOT *IMPREGNABLE* (MY MOTHER-IN-LAW FOUND THIS OUT AS A YOUNG LADY WITH A KNITTING NEEDLE CLENCHED IN HER SWEATY LITTLE HANDS. IN THE INTEREST OF SCIENCE THE INFORMATION SURVIVED, THE TURTLE DIDN'T. SHE WAS A PECULIAR CHILD).

TURTLE HANDS:

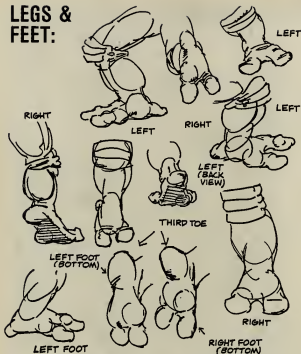


ALTHOUGH THE TURTLES HAVE ONLY TWO FINGERS AND AN OPPOSABLE THUMB, THEY CAN EXPRESS EMOTION OR REACTION AS MUCH AS ANY HUMAN HAND.

WHEN DRAWING THEM, TRY IMAGINING A HUMAN HAND WITH THE **FIRST AND SECOND** DIGITS TOGETHER — THEN A SCALED ONE INCH GAP — AND THEN THE **THIRD AND FOURTH** DIGITS TOGETHER.

NOTICE THERE ARE ONLY **TWO ANNULES**, NOT THREE. ALSO, BOTH **THUMB** AND **"PINKY"** ARE THE SAME WIDTH AND LENGTH, WHILE THE **MIDDLE FINGER**, ALTHOUGH AS WIDE, IS LONGER!

LEGS & FEET:



SHOWCASING THE *FEET*, WE SEE AN EXAMPLE OF THE TRUE PROFESSIONALISM THAT TURTLE CREATORS *EASTMAN* AND *LAIRD* PERSONIFY. THEY COULD HAVE BOOTED OR SHOD THEIR MIRACULOUS CREATIONS — BUT *NO!* THEY HAD TO PORTRAY THE GRITTY REALISM THAT ARE TURTLE FEET!!!

BUT SERIOUSLY — WHAT YOU HAVE HERE IS SOMETHING NOT UNLIKE A *HUMAN* FOOT, WITH *TWO BIG TOES!*

VIEWED FROM BELOW, THEY ALMOST LOOK NORMAL (DID I SAY NORMAL?!!) — BUT FROM THE TOP, THERE IS A "THUMB-LIKE" PROJECTION FROM THE *HEEL* THAT ACCENTUATES THE *GRABBING POWER* THOSE SIZE EIGHTEEN'S HAVE!

MORE ACTION



MORE ACTION
SHOTS THAT EMPHA-
SIZE A DEVICE
KNOWN AS **FORE-
SHORTENING!**
WHEN YOU ARE
SKETCHING YOUR
OWN TURTLES IN
ACTION, TRY SOME
TAKEOFFS OF
STANDARD SUPER-
HERO POSES AS A
SORT OF WARM-UP
EXERCISE...



...THEN, IF YOU FEEL REALLY AMBITIOUS, ACT OUT YOUR FAVORITE TURTLE MOVES IN FRONT OF A MIRROR (PREFERABLY **NOT** WHEN ANY OF YOUR FRIENDS ARE AROUND). THIS WILL HELP YOU TO VISUALIZE WHICH PARTS OF THE BODY ARE HIDDEN BY OTHER PARTS IN THAT PARTICULAR POSE. TO FORESHORTEN PROPERLY TAKES AN UNDERSTANDING OF HOW THE MUSCLES WORK, A GOOD GRASP OF FORM (WHICH COMES WITH PRACTICE) AND AN ABILITY TO **EXAGGERATE**.

A FREINDLY WARNING: IF YOU DON'T GRASP THE CONCEPT OF FORESHORTENING IN YOUR DRAWING, WELL—YOU MAY JUST DRAW THE FIRST TEENAGE MUTANT TURTLE WHOSE FOOT IS ATTACHED TO THE BODY AT THE KNEE!



TERRY LARD 1985



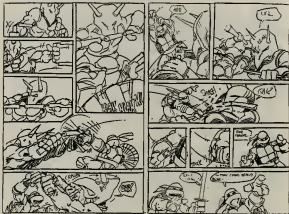
SOME ACTION SCENES OF RAPHAEL AND FELLOW TURTLE, WORKING OUT.

AS YOU ARE PROBABLY AWARE OF, CHARACTERS IN COMICS ARE USUALLY MOVING (EVEN WHEN THEY STAND STILL, THEY SEEM TO MOVE). HERE WE SEE A GOOD EXAMPLE OF A DEVICE ARTISTS USE OFTEN—**MOTION LINES!**

THE FIGURES ON THIS PAGE SEEM ALIVE, AND THE \$64,000 QUESTION IS—**WHY ARE THEY ALIVE?** WELL, PART OF THE ANSWER IS MOTION LINES. THAT'S RIGHT. MOTION LINES SUGGEST WHERE SOMETHING (A BODY, A LINE, ETC.) **WAS**, AS OPPOSED TO WHERE IT **IS** AT THE MOMENT.

MOTION LINES HELP THE READER TO FOLLOW THE ACTION. BUT WATCH OUT! IF YOU **OVERDO IT**, YOUR SEQUENCE CAN GO FROM "THE FASTEST TURTLES ALIVE" TO "THE TURTLES GET STUCK IN CONCRETE AND ARE IN A LOT OF TROUBLE!" IN ONE QUICK STEP.



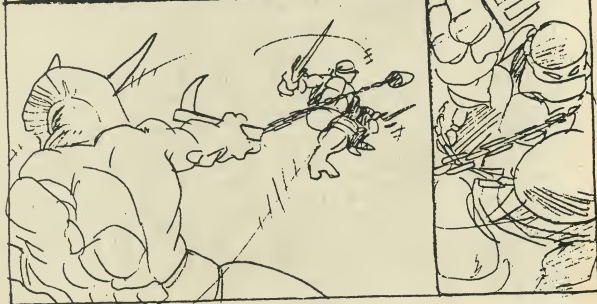
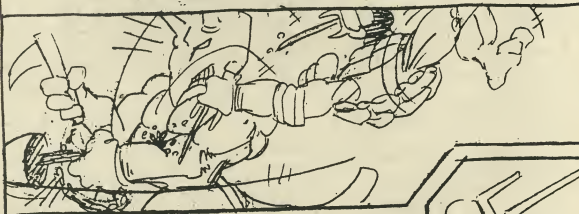
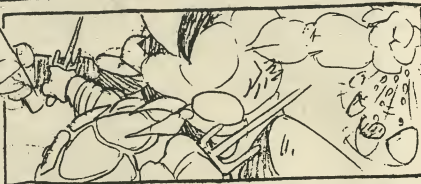


PLENTY TO TALK ABOUT HERE, FOLKS!

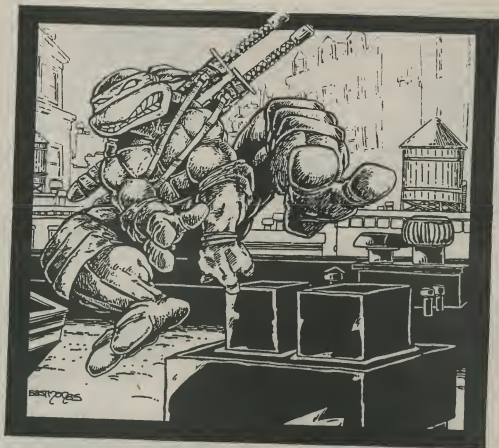
ON THESE 3 ACTION-JAMMED PAGES (THE TWO ABOVE, AND ONE OPPOSITE) WE HAVE A TREAT FOR TRUE TURTLE BUFFS - SOME ROUGH BREAKDOWNS BY EASTMAN/LAIRD FROM *TMNT #6*. ALMOST EVERY DEVICE WE'VE DISCUSSED ARE USED HERE, AND ONE WE HAVEN'T MENTIONED YET - **SOUND EFFECTS!!**

SOUND EFFECTS ARE NOT ARBITRARY, BUT RATHER ARE AS WELL THOUGHT OUT AS ANYTHING THAT YOU INCLUDE IN YOUR STORY. EXAMPLE: MIKE SWINGS HIS MUNCHAKU, THE SOUND IS "KIAK KIAK," WHEN THE TURTLES USE THEIR WEAPONS, USE YOUR IMAGINATION, THINK ABOUT WHAT THE WEAPON IS AND WHERE THE CHARACTER IS BEING HIT. IS IT IN THE STOMACH? THE SOLAR PLEXUS? IF THAT'S THE CASE, CHANCES ARE GOOD THAT THE WIND HAS BEEN KNOCKED OUT OF HIM - **OOOFF! UHHHH!** WE ALL KNOW WHAT THAT FEELS LIKE, DON'T WE? SOUND EFFECTS ADD ANOTHER DIMENSION TO THE STORY, LETTING THE READER'S IMAGINATION TAKE OVER AND EXPERIENCE HOW THE CHARACTER FEELS. **WHACK! THOT! ZZZAP! SMASH! CRACK! WOOF! WOOF! BEEOWW!** (GET THE IDEA?)





MORE "THUMBNAILS FROM TMNT#6:

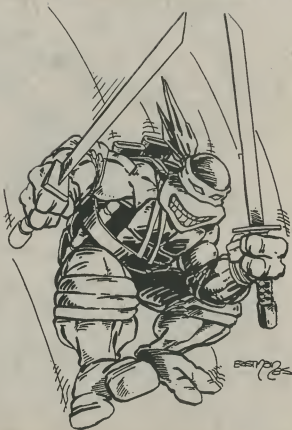


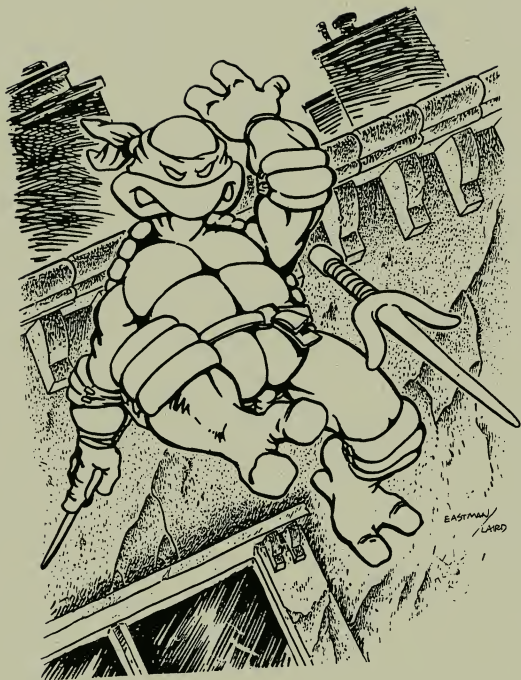
TWO UNPUBLISHED PIN-UPS BY KEVIN EASTMAN THAT EMPHASIZE THE GRITTIER ASPECTS OF TURTLE LIFE (STOP ME IF I SOUND TOO MUCH LIKE LOWELL THOMAS).

THIS IS *FINISHED* ART WITH EVERY DETAIL PAINSTAKINGLY WORKED OUT, NOTICE THE ARTIST'S EXTENSIVE USE OF *SHADOW*, AND "WASHED OUT" TECHNIQUE ON THE BACKGROUND. THE ABOVE SHOT IS A PICTURE THAT REALLY TELLS A STORY!

THE MOST GRAPHIC AND MEMORABLE SCENES IN THE TURTLE'S COMICS ARE THE ONES WITH NO ACCOMPANYING CAPTIONS OR WORD BALLOONS. THEY CONSIST OF *PURE ACTION*, OR SIMPLY "MOVE" SO WELL THAT WORDS ARE UNNECESSARY.

GETTING BACK TO *SHADING*, HERE IS ONE THING (DEPENDING ON WHAT YOU WANT TO GET OUT OF THE SCENE) THAT YOU CAN GO OVERBOARD ON, IF YOU LIKE, THE MORE INTENSE YOUR USE OF LIGHT AND SHADOW, THE MORE THE CHARACTER WILL SEEM TO LEAP OFF THE PAGE AT YOU!



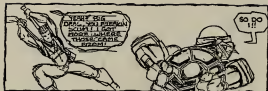


ANOTHER TECHNIQUE:

HERE THE **BACKGROUND** IS HEAVILY SHADED AND THE MAIN SUBJECT IS NOT. THE BACKGROUND IS EMPHASIZED, MAKING THE TURTLE FIGURE STAND OUT. RAPHAEL IS ALMOST LITERALLY JUMPING OUT OF THE PICTURE AT YOU!

THE **BACKGROUND** SETS THE MOOD HERE, AND REINFORCES THE ARTIST'S **DRAMATIC USE OF PERSPECTIVE**. THE "SAI" BEING THROWN AT US IS EXAGGERATED IN SIZE. THE MOTION LINES PROVIDE ADDED DEPTH.

THE IDEA IS SIMPLE, DIRECT AND **DRAMATIC** IN CONTENT AND EXECUTION! AN **EASTMAN/LAIRD** TOUR DE FORCE (AND YOU SAW IT HERE FIRST, FOLKS!).



ACTION!

THE CATCH WORD FOR THE TURTLES IS ACTION—NOT JUST ANY ACTION, BUT THE KIND THAT *CHARACTERIZES!* IN THIS PENCILLED SEQUENCE FROM *RAPHAEL #1*, WE SEE THE BOOK'S STAR TURTLE "STRUT HIS STUFF" DEMONSTRATING HIS VERSATILITY WITH THE JAPANESE *SAY!*

HIS MOVEMENTS ARE SWIFT, GRACEFUL, ALWAYS PRACTICAL—WHETHER HIS STRATEGY IS *OFFENSIVE* OR *DEFENSIVE*. *NINJAS* (EVEN *TEENAGE MUTANT ONES*) NEVER USE VIOLENCE *GRATUITOUSLY*.



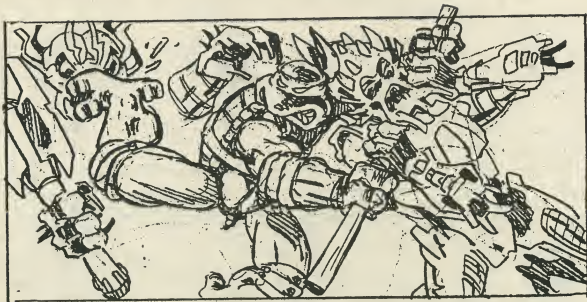
MORE ACTION ALA RAPHAEL!

EVEN WITHOUT THOSE TWIN "SAI" BLADES, YOU'VE GOTTA GIVE THE BOY CREDIT! HE'S STILL NO PUSHER!

NIJIMYTSU (THE ART OF THE NINJA), TRANSLATED INTO ENGLISH, IS "IN STEALTH" (THAT IS, SECRET OR FURTIVE ACTION). THE GUY CERTAINLY IS SNEAKY -- AND NO DOUBT HE ALWAYS HAS A FEW SECRETS UP HIS TURTLE SHELL (HEY -- WHERE ELSE WOULD HE KEEP 'EM?).

NINJAS ARE VERY RE-SOURCEFUL, AND ARE ABLE TO MAKE ALMOST ANYTHING IN-TO A WEAPON -- BUT THE STRONG-EST WEAPON IS THE MIND!



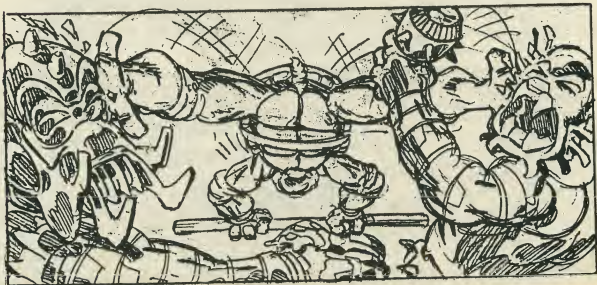


ECONOMY OF MOVEMENT:

DONATELLO, IN ACTION, IS A STUDY OF THE CONSUMMATE MARTIAL ARTIST IN MOTION! HERE WE SEE A FEW OF THE VARIOUS AND INVENTIVE WAYS THE "BO" CAN BE USED. A BEAUTIFULLY EXECUTED REVERSE FLIP, THEN A DOUBLE KICK—DON REALLY KNOWS HIS FOOTWORK, BACKWARDS AND FORWARDS (UPSIDE DOWN, TOO)!

NOT A SINGLE MOVEMENT WASTED—AS HE TRAPS AND HOLDS ONE OPPONENT AND TAKES THE OTHER ONE OUT WITH A REVERSE SNAP KICK!

THE TWO EXAMPLES WERE TAKEN FROM THE PENCILLING FOR **DONATELLO #1**. AGAIN, THE ACTION IS USED TO **CHARACTERIZE**. DON IS OBVIOUSLY THE ACROBAT OF THE TEAM, HE IS ALSO THE TURTLE WHO IS MOST OFTEN UNDERESTIMATED!





MORE UNPUBLISHED STUFF!

THIS IS THE PENCILLED VERSION OF YET ANOTHER IMPRESSIVE EASTMAN PIN-UP. WE CAN SEE HERE WHAT THE ARTIST HAD IN MIND (EVEN THOUGH, AT THIS STAGE, IT LOOKS A LITTLE FLAT).

AGAIN, THE PICTURE TELLS A STORY, WITH OUR HERO SNOOPING DOWN UPON SOME UNSUSPECTING EVIL DOERS - DOUBTLESS TO DISPENSE THE BRAND OF JUSTICE THAT WE TURTLE-MANIACS HAVE COME TO LOVE AND EXPECT FROM THE BOYS!

THE ONLY THING MISSING HERE IS THE SUBSTANCE AND SENSE OF *DRAMA* THAT WILL BE SUPPLIED BY PEN AND BRUSH!



THE FINISHED DRAWING!

EVERYTHING HERE IS WELL-DEFINED AND SHADED, WITH EVERY DETAIL CLEARLY DELINEATED. IF YOU LOOK CLOSELY AND COMPARE, YOU WILL NOTICE THAT THERE IS NOTHING HERE THAT WASN'T INDICATED FIRST IN THE PENCIL VERSION. USUALLY, IN COMICS, THE PENCIL ARTIST AND INK ARTIST ARE TWO DIFFERENT PEOPLE. PENCIL LINES SHOULD ALWAYS BE WELL-DEFINED, WITH EFFECTS THAT ARE SIMPLE AND PROVIDE AN EASY GUIDE FOR THE INKER.

YOUR FINISHED DRAWING SHOULD BE RENDERED SO THAT IT WORKS WELL EVEN WITHOUT **COLOR** (PARTICULARLY SINCE MANY COMICS PUBLISHERS ARE NOW OPTING FOR BLACK & WHITE). TRY EXPLORING THE POTENTIAL OF BLACK & WHITE BY PORTRAYING MOOD AND EMOTION WITH SHADING AND TEXTURE.

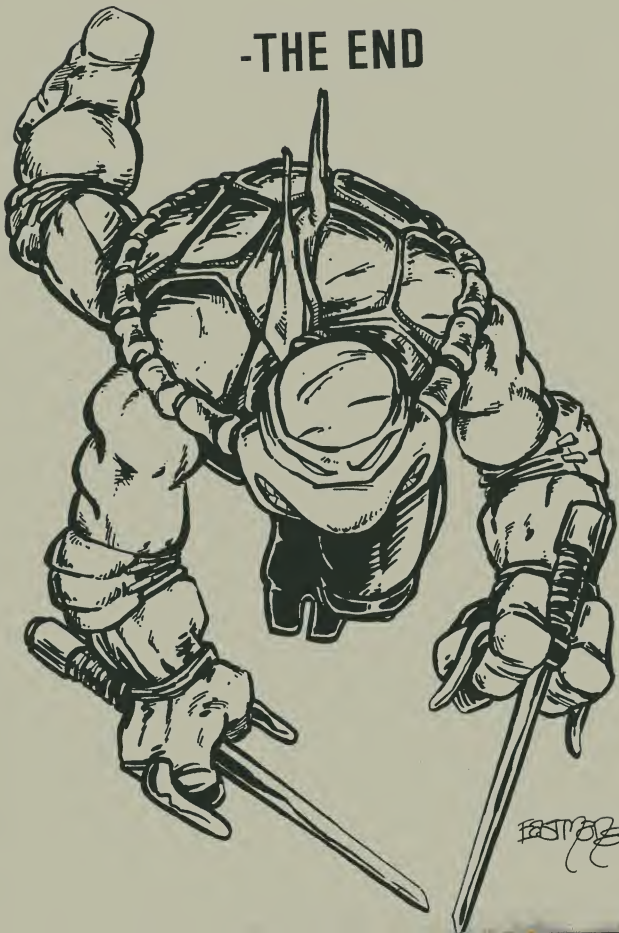


AN UNPUBLISHED LEONARDO!

ACTUALLY, THIS IS ANOTHER UNPUBLISHED TURTLE PIN-UP BY KEVIN EASTMAN (LEONARDO'S JUST THE SUBJECT). WITHOUT SO MUCH AS A WORD (OR MOVEMENT), THE PICTURE CONVEYS THE IDEA THAT LEO WILL ERUPT INTO ANGRY ACTION THE SPLIT SECOND AFTER HE BREAKS THAT POSE!

SHORT OF BEING A MARTIAL ARTS EXPERT YOURSELF, HOW DOES AN ARTIST COME UP WITH REALISTIC AND DYNAMIC POSES FOR THE TURTLES? SIMPLE. TRY THE NEWSTAND, OR YOUR LOCAL LIBRARY (IT'S FREE). THERE IS A WEALTH OF REFERENCE IN BOOKS AND MAGAZINES ON THE SUBJECT (OR, YOU CAN CHECK OUT THE UPCOMING SOLSON MARTIAL ARTS HANDBOOK — IT SHOWS YOU THE REAL THING, AND IT FEATURES THE TEENAGE MUTANT NINJA TURTLES AS INSTRUCTORS, WHAT MORE COULD YOU WANT?). AND NOW, SADLY, WE HAVE COME TO —

-THE END



FAST 13

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